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PERFORMING THE 2ND WITCH'S CHARACTER IN *MACBETH*

by

MARTHA JULIANA CUBILLOS CACERES

A THESIS SUBMITTED

IN PARTIAL FULFILMENT

OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF FINE ARTS

IN

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Performing the 2nd Witch's Character in *Macbeth*.

Martha Juliana Cubillos Caceres

This thesis has been examined and approved by the following members of the student's committee.

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ABSTRACT

Cubillos Caceres, Martha Juliana, M.F.A. Performing the 2nd Witch's Character in *Macbeth*. Mankato: Minnesota State University, Mankato, 2020.

This document is a thesis submitted in partial fulfillment of the Master of Fine Arts degree in theatre. It is a detailed account of author Martha Juliana Cubillos Caceres's artistic process in creating and performing the role of the 2nd Witch in Minnesota State University, Mankato's production of *Macbeth* in the spring of 2019. The thesis records the actor's artistic process from pre-production through performance in five chapters: an early production analysis, a historical and critical perspective, a rehearsal and performance journal, a post-production analysis and a process development analysis. Appendices and works cited are included.

ACKNOWLEDGMENTS

I'm thankful for this country and this university for making one of my dreams come true. I wanted to study acting professionally and this thesis completes all my requirements to earn my degree. I wanted to be an actress and I got the opportunity to act in at least one play per semester for three years. I had the hope to make a living in the theatre and, thanks to the assistantship that the Department of Theatre and Dance offered to me, I was able to cover the majority of my tuition and expenses working in the scene shop and the costume shop while I studied at Minnesota State University, Mankato.

Words are not enough to express how thankful I am for the support, guidance and unconditional encouragement given by all my professors at this school. Special thanks to Dr. Paul J. Hustoles, Dr. Heather E. Hamilton and Prof. Melissa Rosemberger for advising me, motivating me, inspiring me and helping me under any circumstances. In addition, thank you to Prof. George Grubb for being part of my committee, and for trusting and helping me believe that I'm capable of doing whatever I want.

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CHAPTER I

EARLY PRODUCTION ANALYSIS

This chapter contains the early production analysis for the role of The 2nd Witch in *Macbeth* by William Shakespeare, performed by Martha Juliana Cubillos and directed by Heather E. Hamilton. Production dates are November 26, 2018, through February 11, 2019. The show will run February 14-16 and 21-24, 2019 in the Ted Paul Theatre at Minnesota State University, Mankato.

The main action in the tragedy of *Macbeth* revolves around treachery, ambition and power. It is a play about the life of an honored soldier named Macbeth, who is misled to his own destruction while trusting prophecies given by some Witches that motivate him to betray his king, friends and family. The most significant prophecy states that he will be king and, moved by his ambition, he ends up killing the king and taking over the crown. He, allied with his wife, tries to cover the murder but his nerves betray him, provoking his paranoia and transforming him into a tyrant king. Once it is suspected that Macbeth has murdered the king, he seeks to know what the future is like for him by asking the Witches for more prophecies. Those do him more harm than good. The prophecy that he believes in the most states that “no man born of a woman” will be able to kill him. Relying on this as a given fact, he trusts that no one could kill him and this overconfidence leads him to die in combat.

In the beginning of the play, it can be inferred that Macbeth was a courageous soldier since he was able to win a war that Scotland was about to lose. However, soon after that, his other side is exposed; he is an ambitious man whose hunger for power makes him greedy, egocentric, anxious and insecure. His insecurity leads him to trust the Witches who move him to act against God's will and trick him to find his own death.

Probably the most influential character over Macbeth is his wife, Lady Macbeth. She pushes Macbeth to make his thoughts and will become real actions. She knows that their only opportunity to make Macbeth king is to kill King Duncan. In Lady Macbeth, there is a desperation and need to see her husband have more power and act as a tough man. However, she seems to be the kind of person who talks about doing things but never does. For example, she talked about killing Duncan herself but gets Macbeth to do it. She is a victim of her own invention; not only because she pushes Macbeth to kill Duncan and forces him to act as if nothing had happened, but also because she, full of conviction and strength to do whatever she could so her husband could achieve what he wanted, loses her mind with hallucinations and ends up committing suicide.

The Witches or "Weird sisters," along with Hecate, more than being just an influence to Macbeth, carry the instigation and the plot line of the play, without being protagonists. Even though they don't have a lot of stage time throughout the play, the seeds that they plant at the beginning of the play with their prophecies are the impetus for Macbeth to act. They prophesy and awaken Macbeth's ambition for more power and then, led by Hecate, trick him into believing that no one will defeat him. They are the evil forces fighting for suffering and death. They mock the regular humans and want

them to have miserable lives. Because of this, it is evident that the Weird Sisters are allied with the devil since they provoke men to their self-destruction, and they gather to invoke spirits and cast spells. Even though in the text there are many lines in which they are doing witchcraft, casting spells or saying that they will fly, disappear or appear as animals, their bigger power is the manipulation of the human mind. They salute Macbeth with titles that he hasn't earned yet, as if they were saying three prophecies that come true. In the first one they call him "Thane of Glamis," which is a title soon acquired. The second time they name him "Thane of Cawdor," which is linked with his triumph in battle and he is later notified about. And the third time they called him "thou shalt be king hereafter!", insinuating that he will be the future king. Finding that the first two prophecies have happened, Macbeth later makes the third one happen by himself; he plans to kill the king to get to be the king.

Unlike Macbeth, in this tragedy there are other principal characters who stay loyal to King Duncan and defend the crown despite the temptation of the devil forces. This is the case with Banquo, who is a nobleman who fought with Macbeth and was also given a message by the witches. Even though he seems more ambitious than Macbeth by asking the witches to tell him something about his future regardless of how bad it would be, he does nothing to make the prophecies given happen. Banquo remains an honest man who, despite the suspicion he had about Macbeth killing Duncan, doesn't judge beforehand. Later, Banquo appears as a ghost disturbing Macbeth's banquet. He acts like Macbeth's "clean conscience," while Lady Macbeth acts more as the "evil conscience."

Similarly to Banquo, Macduff stays loyal to his king. As a noble soldier who sought to know the truth and protect the crown from tyrant rulers, Macduff betrays Macbeth only when he is sure that Macbeth has killed the king and stolen the crown. He is the hero of the story. He flees to England looking for help and makes public Macbeth's treachery, and it is he who later, not having been literally and naturally born of a woman, kills Macbeth in combat.

The principal themes in *Macbeth* are: treason, ego, magic, religion and ambition. Starting with treason, Cubillos finds this a strong theme because there's a constant breakdown of loyalty from different characters. Macbeth betrays his king, therefore his allies and kingdom. He is not the only one who is a traitor. Macduff has to betray him and flee to England in order to look for help; he was still being loyal to Duncan and his nation. In addition, Hecate and the Witches set a trap for Macbeth, as Hecate says: "... and that distill'd by magic sleights shall raise such artificial sprites as by the strength of their illusion shall draw him on to his confusion: He shall spurn fate, scorn death, and bear he hopes 'bove wisdom, grace and fear: And you all know, security is mortals' chiefest enemy" (32). The Witches are playing a manipulation game on Macbeth, they want him to believe that what they say is a truth so he is filled with confidence and, as a weak and ambitious man, to make the prophecies happen. Their trick could be seen as treason. Moreover, there's a treason of the mind too. This is present in Macbeth when he can't differentiate between reality and Banquo's ghost at his banquet or the daggers after killing Duncan.

Following with the themes of the play, controlling the ego and defending honor are both important in this tragedy. Macbeth is in a constant fight with his ego, trying to avoid the desires that he knows are selfish, such as killing someone. In addition, what motivates Macbeth the most is Lady Macbeth's insistence that he act like a tough man and do what he really wants instead of being a coward. This is clear in Lady Macbeth's lines "are thou afeard to be the same in thine own act and valor as thou art in desire? Wouldst thou have that which thou esteem'st the ornament of life. And live a coward in thine own esteem. Letting 'I dare not' wait upon 'I would'" (12). Even though Lady Macbeth acts more as Macbeth's impulse, she also speaks from her ego: if Macbeth gets the crown, she gets to be the queen; if she acts brave, she will manipulate and move Macbeth to act as a braver man, faster and with more confidence. Moreover, defending honor is clear with Macduff in his act to avenge his wife and family by killing Macbeth, and in Malcolm's desire to regain the throne.

In the majority of the play witchcraft, the invoking of spirits from Lady Macbeth and the Witches, and the belief in a prophecy, determine how dominant magic and superstition is present as a theme. Magic in this play is more associated with evil things because it is meant to harm and cause trouble. For example, the Witches tell the prophecies to Macbeth so he proceeds to kill the king and Lady Macbeth calls the spirits so they give her the strength to kill someone. Magic seems to also be associated with the devil because of the consequences that following or practicing it brings which are all negative; both Macbeth and Lady Macbeth die as a consequence of their immoral/antireligious action.

The religious theme is also very strong in the play. It seems that all the doubt of Macbeth comes from his principles of belief in God, specifically in Christianity.

For example, right after Macbeth has killed the king in Act II, scene ii, he knows that betraying his king is bad, and when he does it, what he questions the most is why he was not able to say “amen” after the servants said, “God bless us.” It seems like evil forces took over Macbeth and Lady Macbeth for the majority of the play but, in the end, God takes the throne back since the truth is known and a good king goes back to the throne.

The prevalent theme of the play is ambition since it is the motivation that starts Macbeth’s betrayal and leads him to his death. As stated earlier, at the beginning of the play, Macbeth is described as a brave and honored soldier, but he is not satisfied with the new titles he has won. It is his ambition to have more and to be more important that motivates him to kill the king, his servants and Banquo. It is also his ambition to believe that he is more powerful and can get to know the future that makes him believe that he would never be defeated by a human. This theme is also present with Lady Macbeth and her constant desire to expect more and more from her husband. She keeps pushing him to act in a way he is doubting, she wants him to act tougher, more aggressive and she also contemplates the opportunity of being the queen.

Having clarified the themes, it is necessary to get to Cubillos’ character study. The 2nd Witch is a woman who, accompanied by two “sisters,” dedicates her life to witchcraft. Even though her age is not stated in the play, Cubillos infers that the 2nd Witch is in her late seventies because of her appearance. Described by Banquo in Act I, scene iii, the Witches have beards that don’t let him know if they are women or not; he

also questions if they are from the earth since they look so “wither’d and so wild attired.” Therefore, Cubillos believes the three Witches are physically alike; they are old and neglected, and dress in rags with a lot of layers preventing their silhouette to be defined. Their appearance threatens because of their dry, messy and dirty hair, their dry and smelly skin, their pronounced wrinkles, eye bags, lack of teeth, and unhealed and infected wounds. They are women who live in a cave as if they were savages but go to the town frequently. They know the forests and move in it like wild animals; they know how to walk without being noticed and how to hunt for their prey. They sold their soul to the devil and, even though they seem to be independent, they work for Hecate. They are Hecate’s servants and they respect her.

The play refers to the Witches also as “Weird Sisters.” Cubillos infers that “weird” is given for their strange appearance and their uncommon way of acting towards people. However, according to the online etymology dictionary, “weird” comes from the Old English word “wyrd” that means “fate, chance, fortune, destiny, the Fates.” The “sisters” is possibly given because of the close relationship of these women and how they got to worship the devil and act together. Regarding their relationship, Cubillos can see the hierarchy between them. The 1st Witch is the leader, the one who speaks more. She says with confidence what she does. She faces the strangers first and she is the one who starts the spells and shows more authority. She is certainly more impulsive and angrier than the other witches. The 2nd Witch always has answers to her sister’s questions; therefore, she could be part of the brain if one thinks of the three witches as one body. She seems to have more knowledge about casting the spells since she states that the

charm can be cooled down with baboon's blood. Cubillos infers that the 2nd Witch is the older one, however, not the powerful one. She is also part body since she is the hunter of the three, which Cubillos infers from the line when the 2nd Witch says that she was "Killing swine." The 3rd Witch seems to be the youngest. She speaks the least but she is the one who makes the most powerful and definitive statements, such as telling Macbeth that he will be the king. Because of this, she is possibly the strongest of the three and also part of the brain. Even though the 1st Witch is the leader and the 2nd and 3rd Witches are her support and shadow, they work as a whole body when they are together and they wouldn't be anything without the others. The witches tell Macbeth:

First Witch: Lesser than Macbeth, and greater

Second Witch: Not so happy, yet much happier

Third witch: Thou shalt get kings, though thou be none.

With these lines, Cubillos infers that the 1st Witch is the social one, focused on relationships pointing out how Banquo's rank is lower than Macbeth in titles but higher in honor. The 2nd Witch is more emotional, focused on feelings. And the 3rd Witch is more rational and straightforward, focused on power. She tells Banquo right away what will happen with his descendants and clarifies that he will not be a king.

Getting into a deeper analysis of the character, Cubillos created the background story of her character based on the play, witches' folk tales and her imagination. The 2nd Witch lived between the middle of the 16th century and the beginning of the 17th century in Forres, Scotland. Inspired by the story of Jennet Preston, a woman who was accused of being a witch in England, Cubillos believes the 2nd Witch used to work in the palace

when she was younger but was then accused of stealing goods, when she didn't. Hurt by the humiliation, she started to conspire with the devil in order to make people of power suffer. She gets to know the other witches while working as a peasant and they share the pain of having been accused, blamed and exposed for doing something they didn't do.

Led by the 1st Witch they start to gather in the forest to worship the devil and follow Hecate's call. They end up living in a cave in the forest where they survive just like any other animal: by eating plants and hunting other animals. Living in the woods made them fast, sneaky, flexible and efficient. They know how to hunt, to hide, to climb, to camouflage, to swim and to survive in pretty harsh conditions. They are in contact with the earth, nature and what surrounds them, therefore they are not afraid of anything. Having this type of savage life makes them look very thin but strong, their articulations are more flexible and they have a lot of animal-like movement qualities that make them look different from regular humans. Living in the woods has isolated them from society letting them have the freedom to do whatever they want when no one is close; such as dance and sing in an animal-like way.

The 2nd Witch is a woman who was rejected for and accused of something she didn't do. She feels hurt and betrayed by humans and the Christian god. She found love and protection in the devil and, since she has always been used to serving, she turned to be his servant. She praises Hecate as a mother who adopted her and her "sisters" since she was the goddess who revealed to them and initiated them in witchcraft. Her main goal is to please her by making humans' lives miserable and manipulating them to their own destruction. The character really wants to make humans believe she has

supernatural powers that control human's destiny while playing a manipulation game and tormenting them to act by themselves.

Cubillos believes the 2nd Witch's inner drive is a need to feel unconditional love and, through the witch's own experience, the only one that can fill her with love is the devil whom she enjoys pleasing. Since she is very emotional, it motivates her to be able to please others. By making Macbeth think he can be king, they are guiding him to his death and the ones he will have to kill to achieve his goal. The 2nd Witch is a confident and strong woman who knows that working in hand with her sisters makes her powerful and successful.

The relationship between the witches doesn't change throughout the play since, in the beginning, it is clear that they have a bond that ties them together making them strong and powerful. They are extremely close to each other and share their most intimate experiences and desires. They support each other and always favor whatever occurrence one has. Similar is their relationship with Hecate, yet, she is a goddess, their authority, their foster mother and their boss. It is a relationship in which they are supposed to obey and serve and, in return, they are accepted and supported by her.

One big discovery for the 2nd Witch regarding the relationships is how her hatred for Macbeth grows. At the beginning, there isn't an explicit reason in the play why Macbeth was the chosen one by the witches; probably a product of vengeance, or because of his ambition, he was an attractive and perfect weakness to cause trouble. But later, after his ambition is proved to the extremes, the 2nd Witch cannot stand how Macbeth approaches them, cursing them and showing himself off as if he could control the

supernatural forces. Led by Hecate's idea to fool him, the witches contribute to Macbeth's death with a bigger motivation; to teach him the final lesson: "security is mortals' chiefest enemy" (Shakespeare, 32).

Looking into Cubillos' personal qualities that could be incorporated into the character was a hard task for Cubillos since she tries to be a "morally correct" person and the Witch is the opposite. However, when Cubillos gets upset she becomes very defensive and hostile. Usually, she doesn't feel hate for anyone unless they are people who she thinks act with bad faith, are ruining someone else's life, or are criminals. When the feeling of hatred awakens, Cubillos definitely can relate to being a very aggressive person, cynical and disrespectful. Cubillos remembers one time she was walking alone on the street in Bogota, and a man stole her cell phone. She went running and screaming after him until other people caught him and it was as if a demon would have taken over her body. She couldn't stop yelling at the man for about 15 minutes and she remembers people were grabbing her by the arms trying to calm her down. She felt good when she saw that other people were hitting him. In a rational moment, Cubillos thinks violence doesn't stop violence but in that moment, when the adrenaline was in her veins, nothing more than "justice" mattered for her. Cubillos, therefore, can incorporate her feelings of hate and rage in the character, since these are similar feelings the Witch feels for Macbeth.

Cubillos's spiritual beliefs can also enrich the character; she is Catholic and enjoys both Christian and Catholic masses. The things she likes the most are the whole ritual of gathering in one place and the tradition of singing, learning a message and

worshipping God. Cubillos likes the feeling and thinks that there's some stronger force than just human beings. Even though Cubillos herself is not an extremely religious person, she knows people who are and she can relate to the feeling to serve and follow God. Cubillos thinks worshipping the devil, even though it is the opposite in the perspective of "good" and "bad," is the same in essence: to serve, defend, honor and follow a stronger entity. Cubillos believes that the 2nd Witch is an example of an extremist religious person who worships the devil instead of God and whose motivation is to serve.

Cubillos knows everyone has a dark side and she is no exception. Frequently, especially in Minnesota, she gets depressed and feels isolated and abandoned. These feelings are one of the biggest ones she can share with the character. Cubillos's dark side makes her to devalue herself, to compare herself to other people, to feel alone, rejected and not loved. In essence, the Witch went through these feelings and now she acts from them; she turned to the "bad" side because in the "good" side she was lacking love and acceptance.

In the first meetings, director Hamilton made clear that the concept was not only focused on ambition but also on vengeance. In addition, she wants to emphasize parenthood in the play and the effects of war on it. Therefore, in the Witches' case, instead of supernatural women, they are widow peasants; mothers who grieve their dead children. Hamilton made clear that she wanted to stay away from the "cliché witch" with a distorted and creepy voice and, instead, she wanted more natural, earthy and grounded women who mourn their loss.

David McCarl, the costume designer, also expressed his view of the characters during the first meeting. He mentioned that the witches will be dressed as peasants from the 11th century and they will wear ragged clothing and multiple layers.

Since Cubillos was inclining more towards the “cliché witch,” the director’s concept took her by surprise in a good way. Cubillos believes this gives the Witch more real motivations and more to play with. One of Cubillos’s main questions was that she didn’t know why the witches choose Macbeth in the first place; Cubillos now can answer that question supporting it with the vengeance concept. Based on her imagination, she concludes that war took away all that the 2nd Witch had and valued: her husband and her baby. The Witch has the deepest motivation to act against the king and his army which includes Macbeth, because they are part of the circle of power who fight to defend or gain territory and that’s her way to avenge her family.

CHAPTER II

HISTORICAL AND CRITICAL PERSPECTIVE

Macbeth is a play written by William Shakespeare, a highly praised figure acclaimed to be England's greatest playwright. This tragedy, written at the end of the Elizabethan era, is recognized as Jacobean drama because it is highly influenced by King James I. Shakespeare, unlike other playwrights such as Ben Jonson, never wrote about himself. His life has been reconstructed by scholars based on legal documents, diaries, baptism certificates, tax records, documents from banks, churches, notes on plays, and basically any place where his name would appear. Due to the participation of different scholars' interest to know who Shakespeare was, there are many myths and stories about his life. Some of them get closer to a truth and others even deny his existence at all, claiming that the plays were written by others such as Sir. Bacon Francis or the Earl of Oxford.

The facts commonly shared about Shakespeare's biography state that he was born in Stratford upon Avon, in April 1564. His father was John Shakespeare, a manufacturer and salesman of leather goods, who seemed to be financially well off for the most part of his life, and his mother was Mary Arden. It is said that Shakespeare probably studied at The King's Academy because of the connections that his father had, and that's where he could have learned Latin. He married Anna Hathaway when he was 18 years old and had three children. He moved to London where he is mentioned the most as an actor for The

Lord Chamberlain's company, later named The King's Men company. "For more than half of his career in London Shakespeare shared in the enterprise of the Lord Chamberlain King's company as an actor, patented member, dramatist and house keeper, first of The Globe and then both The Globe and Blackfriars. No other man of the time is known to have been tied to the theatre in so many different ways" (Bentley 117).

Shakespeare's life as a published writer started in 1593 with his poem "Venus and Adonis," however, he had been writing plays before that. Thirty eight plays have been recognized as his and they are classified as comedies, histories and tragedies. The majority of these plays were written during the Elizabethan era (Queen Elizabeth died in 1603) and some during the Jacobean period, which is the case with *Macbeth*.

In Shakespeare's time, plays were designed to fit the company's needs, not the other way around. It was common that actors would double roles and that boys would play women's roles. Since women were not allowed to work in the theatre, Shakespeare "limited the number of female roles in his plays, he reduced their length and restricted their character, all because of the requirements of The Lord Chamberlain King's company" (Bentley 128). In addition, plays were not divided into acts or scenes, they were meant to be performed all at once without intermissions. Similarly, during that time, plays did not specify locations or sets. "No edition of a play of Shakespeare's published in his lifetime had any indication of place printed at the head of any scene. . . . Indeed, none of the 17th century editions ever fully divided all the plays into acts and scenes" (138). It was later that the plays got modified to fit the "structure of a regular play" into scenes, acts and specific locations.

The dramatic action of Shakespeare's plays was focused on presenting the characters and what would happen with them instead of where it would happen. "In the majority of scenes in Elizabethan plays the audience is expected to concentrate wholly on words and actions and to ignore the place where the action may have occurred" (Bentley 139). The attraction of the performance was to understand the conflict between the characters, what they were doing and mostly what they were saying. Shakespeare's plays are known to emphasize and illuminate the language. "Shakespeare's audiences went to the theatre to 'hear' the play: their perception of metaphoric language was sophisticated" (Bickley; Steven 5). Shakespeare's plays are carefully written in a way that lines mean more than what is being said; they contain a lot of metaphors that the audience of the time was able to understand.

Regarding Shakespeare's reputation, during his lifetime, he was important and named but he was not as famous and praised as he is today. Ben Johnson and Beaumont and Fletcher were more popular and their plays were performed more frequently at the time. It is later, late in the 17th century, that Shakespeare's accomplishment rises; this was in part because of John Dryden's praise of his works and the rewriting and printings of Shakespeare's plays. During the 18th and 19th century Shakespeare gained recognition and his plays were constantly performed. "However inadequate the many editions offered to the readers in this time, they encouraged and exploited the recognition of Shakespeare as England's greatest dramatist" (Bentley 208).

Moreover, since the 18th century the admiration for Shakespeare's works has been constantly promoted and praised by big artists, such as David Garrick. This need to

follow and express the greatness of Shakespeare's works leads to the creation of the term "Bardolatry," which appears in 1901, referring to the idolization of Shakespeare. This is a common term even today. Shakespeare's global recognition has never stopped growing. As Bickley and Stevens state in Essential Shakespeare, "that Shakespeare is one of the most international authors was brilliantly demonstrated by the 2012 'Globe to Globe' season mounted by London's Globe Theatre. Featuring thirty-seven prestigious theatre companies, each working in their native language" (7). This speaks to what is said about Shakespeare being one of the most translated playwrights.

Some general important facts about Shakespeare's time are more negative than positive. On the positive side there was the expansion of geographical and scientific knowledge (Bickley; Steven 3), but on the negative side, during Queen Elizabeth's reign, England was in constant conflict and kept engaged in a long war with Spain. "Religious belief was taken for granted and modern attitudes of pluralism, indifference or complete rejection would have been unimaginable" (4). The conflicts between Catholics and Protestants raised and plagues did not cease. King James VI of Scotland became James I of England and brought with him a feeling of peace in the beginning of his reign, solving the conflicts with Spain. It is during his reign that *Macbeth* is written and first performed.

Macbeth, is a royal play since it was written for the king and meant to be performed at court. The first recorded date that the play was performed on was August 7, 1606, at Hampton Court. "The play was first performed before the king and his brother-in-law King Christian of Denmark on the occasion of the latter visit to England in the

summer of 1606” (Paul 8). The audience was comprised of English, Danish and Scottish court members, who were educated. The play is highly influenced by King James’s interest in witchcraft and the human conscience. As stated by Bickley and Stevens the play is “Jamesian,” “it signals simply that the text is post-1603 but that the play dramatizes issues or ideas specifically connected with the new king (174).” Its shortness, compared to the other plays of Shakespeare, is said to be done to please the king too, who had the habit of falling asleep during long plays. The play also portrays Shakespeare’s main theme after he stopped writing comedies: the tragedy of the troubled mind of a noble man.

Because Shakespeare is globally known as one of the greatest playwrights, it’s also important to know that he was inspired and borrowed ideas from the classics, such as Ovid and Virgil and how this helped to make his work full of universal truths. Shakespeare’s inspiration and borrowed ideas to write *Macbeth* came from different sources. The most known is Raphael Holinshed’s Chronicles of Scotland, England and Ireland. Shakespeare’s interest in borrowing ideas from Holinshed shows how strong it was for him to please King James and the importance that the King gave to prove his royal ancestry. At the time King James was believed to be one of Banquo’s descendants.

Holinshed in his Chronicles of Scotland gave a detailed account, showing how the royal Stuart line of Scotland could be traced back to a certain Thane of Lochabria named Banquo, to whom in the ancient time three women had prophesied that although himself never a king, he should be the father of many kings. (Paul 18)

Shakespeare may have been influenced by Dr. Matthew Gwinn's playlet concerning three sibillae performed for King James in 1605. "In Gwinn's dialogue, these Sivylline women hail the king as Banquo's descendants and as the master and uniter of Great Britain" (Bickley; Steven, 152). Other sources of inspiration that have been named are: Seneca, from which he takes elements of tragedy that deal with corpses, battles, witchcraft and supernatural forces; Virgil, with his play *The Aeneid* in which Aeneas asks a sybil what his future depicts; and the borrowed form of blank verse which "had been written in 1557 by Henry Howard, the Earl of Surrey (Bevington, 22)." In addition, the King James' Daemonologie is also named as one of the sources used by Shakespeare, since it talks about witches and how "the can rayse stormes and tempests in the aire, either upon sea or land, though not universally" (Paul 248) and it also states the common belief that sorcery had the power to control thunder, lighting, rain and wind.

Getting to know the previous mentioned facts and general information about Shakespeare, his life, his work, his importance globally and his sources of inspiration to write *Macbeth* is essential in order to understand the world that the play was written in, the truth that it carries and how it still speaks to today's audience. *Macbeth* exposes the conflict between England and Spain as the play itself starts with a battle that doesn't end. The audience can witness the strong influence that religion has on the characters by the way they act in favor or against God's will, their view of morality and how their minds are heavily affected after committing crimes. Moreover, getting to know that the play's main focus lies on the language is a guide to read the text trying to understand not

only the plot and the relation of the characters, but also the meaning of each sentence and the idea that is expressed with that.

Macbeth wouldn't be the play it is without the Witches. Because the Witches drive the plot and build the atmosphere of the play with the scenes of sorcery, necromancy and witchcraft, it is necessary to know more about them and why they are in the play. The main reason why the theme of magic is present (containing the witches, witchcraft, and the supernatural events that happen in the play) is probably the will of Shakespeare to acknowledge the king and his previous works. Even though James I's thoughts about witches changed when he became king of England, "James VI, King of Scotland did indeed, at the age of 25, write a treatise on daemonologie in which he upholds the mysteries of sorcery and necromancy as verities. . . It was the quixotic effort of this young man to defend the cruel anti witchcraft laws of Scotland" (Paul 77). This treatise contains details that are similar to how Shakespeare portrays the witches such as how they can cause storms, become animals, disappear in the air or talk to the dead. There is more than one source of inspiration. As stated by Paul, "to find about the Scot witches the dramatist went to two purely Scottish sources: Holinshed's lengthy account of the 'Witches of Forres,' which was taken from the scotch Hector Boece and the Scottish king's book on demonology" (257). Paul summarizes the tale of the witches of forres, said to be the most famous witch story; it is about some witches who were found burning an image of the King Duffe in order to make him ill.

At Shakespeare's time, a witch was considered "a woman who has sold her soul to the devil who thereafter attends her as her 'master,' carries her about in the air, and

incites her to evil designs” (Paul 263). Common beliefs state that witches didn’t act by themselves, as we can see in *Macbeth*, they obey Hecate and they also invoke spirits with the main purpose of doing harm.

Witches were held to be human beings who made personal pacts with the Devil, entering his service and gaining from him the power to harm. One particular power they received from him was the power to fly, and they could also inflict illness and death. Witches met in secret, in gatherings often called witches’ sabbaths, to worship the Devil and to plan their maleficent activities. (Goodare 27)

The Witches from *Macbeth* seem to fit this definition as they had the power to manipulate Macbeth’s mind and make him and the nation suffer. In addition, in the play it is represented how they gathered, invoke and praised devil spirits.

CHAPTER III

JOURNAL

October 22, 2018

Today were the auditions for the play *Macbeth* at Minnesota State University, Mankato. The show will be directed by Heather E. Hamilton. For this audition, I prepared a monologue from *King Lear* in which I played Cordelia. I'm not very familiar with Shakespeare but I had to read this play for a class and that character captivated me. While I was performing the monologue, I remember I was so focused on what was happening in the scene, imagining Cordelia's father in front of me, that I totally blanked out and forgot my lines, so I had to restart. This happens frequently to me and in this opportunity I'll take it as a reminder to practice being in a soft focus rather than deeply focused.

I really wanted to work with Hamilton again and I had the hope of being cast as one of the Witches since they don't have too many lines and they are rich characters to play with; they don't fit with the rest of the characters and the decorum of the time. To my surprise, I was cast as the 2nd Witch, one of the weird sisters. I'm very excited to learn a lot about Shakespeare and witches! Also, I'm really looking forward to working with the other witches. The 1st Witch will be played by Sandiana Mervil, a 1st year MFA acting student, and the 3rd Witch will be played by Samantha Buckley, a junior BFA musical theatre student.

November 26

Today when I came to our first rehearsal I felt a little overwhelmed by the number of people who are working on this project. Around 25 actors or more, including kids. This is the first time I've worked with that many people in a show, it will be my first time working with kids and first time performing in a play in the Ted Paul Theatre, which has a proscenium stage configuration with approximately 500 seats! I think it will be a great experience but definitely the process is going to feel different and less "personalized" or "intimate" than in a black box theatre.

Hamilton explained her concept of the show and the direction she wants it to take. She emphasized on how many people, especially babies, died in those times of war and disease. She also mentioned that the theme should not only focus on ambition but also on vengeance. She made clear how she doesn't want the witches to be "witchy" or caricature-like, but real women who carry their dead babies and grieve them. Even though I really liked the concept and can't wait to play with it, looking at the witches more as normal women confuses me a little bit because they're still doing things "normal" women don't do and speaking in a way women don't speak. However, I get that what Hamilton doesn't want is to fall in a "cliché witch," which is more animated and physical than a real person who is feeling from the guts.

David McCarl, the costume designer, gave us a lot of valuable information from the play, the period and the author. Pretty much all the information was new for me but something that impressed me was the fact that McCarl mentioned that Macbeth is based on a real person. In addition, we had the chance to look at the model of the set made by

the set designer, John David Paul, and it was nice to see all the levels that it has, how the pit will be used and where the cauldron will be located.

We had a read through of the play. Even though I already read a translation of the play in Spanish, I feel like I don't understand the majority of the lines in English. It's very hard for me to pay attention and understand what others are saying when they read. In addition, with my lines, I was not putting any intention yet since I'm still not too comfortable with the lines even though I don't have many. I missed being close to the other witches, we were literally each one in a different corner of the room.

November 27

Today we continued doing some table work and we read through Acts I and II. We started to play more with giving intention to the reading and Hamilton started to give us notes to work on. She mentioned the Witches should sound as if they are having a normal conversation, as if they were drinking and awake all night. I think it's very hard to try to say these lines in a natural tone since they feel very elaborate and fancy for me. Hamilton also guided us to really understand what we are saying, since the language can be tricky, it is important that we know what we meant to say. In addition to the Spanish translation I read, I also read "No Fear Shakespeare *Macbeth*" on the internet which has both the original text and the modern translation of the text. That has helped me a lot because the first time I just read the script I barely understood the general idea.

I really liked that today I sat next to the witches and we were able to interact and listen to each other. Moreover, I had a physical copy of the Spanish translation of the

script and I was following the lines while my partners were reading them in English. That really helped to pay attention to where others were reading and follow their intentions.

November 28

Today we continued reading through Acts III and IV. I kept following the reading with my Spanish translation and it was quite a good exercise for me. I've noticed that something that always happens to me at the beginning of a process is that I'm slower and tend to run out of breath and almost stutter the lines. This is a disadvantage because I'm slower than the other Witches and since we have to speak at the same time I sound off. I need to work hard on listening to them and trying to be in unison. I know I'll eventually get there.

December 2

We got on our feet! Today we started playing around the space with a black box in the center as if it were the cauldron. I'm not sure if it was because there were a lot of people in the room, but it felt a little intimidating and none of the Witches (including me) were really exploring hard enough. I think because we are still figuring out who takes the lead or how far in a movement we can go, we are kind of shy. However, Hamilton helped us a lot to loosen up and told us to go big in exploring physical work, thinking about animals who are looking for prey. Right after she said this, I had a clear vision and we all started to explore. She clarified that each of the Witches has a specific quality, the

1st Witch is anger, the 2nd Witch is excitable and the 3rd Witch is stoic. This really helps me to deliver the messages and be more anxious, surprised and more dynamic.

In addition, Hamilton told us that we will be carrying “dead” babies and it was useful to start practicing earlier. We grabbed some sweaters and rolled them as if it were babies. I think it’s very useful to practice with it at this moment in the process because it feels like it really limits your movement, more than a limitation it makes me conscious that I have an object, so I need to move according to it.

We watched different videos of the Witches’ first scene from different movie adaptations of *Macbeth*. This was very informative and inspiring. All of them were such different approaches and I understood the concept of the peasant woman who works the land, grieves, is scary and evil, not because she is trying to be witchy but because there’s a deeper and grounded feeling of misery and a will to avenge.

December 3

Today it was a weird rehearsal for me. Even though it was an extremely helpful one in order to get to know more about the character, movements and the director’s concept, I wish I could have been more present the whole time. I was feeling very anxious since it was also a tech rehearsal for a dance piece I’m in. I don’t really consider myself a dancer, so I believe I struggle a little more than a regular person and I was very nervous about it. I went to *Macbeth* rehearsal, had to leave in the middle of it to the dance tech and then came back.

When I came back, the scene was pretty much blocked and Hamilton walked me through everything. Hamilton told us to sing an Irish lullaby. I don't feel comfortable singing but I'm glad we are actually only doing a lullaby and not an actual song. Also, even though I was really scared because of my singing voice, I really like the feeling that I have people who are supporting me.

Moreover, Hamilton told us to really explore the space with our bodies and think about contemporary dance, movements from Isadora Duncan and Martha Graham. She gave us some time to come up with some movements as a group. I was surprised by how distracting and almost impossible it was for me to keep saying the lines while I was trying to move my arms or legs in a weird shape. It was a difficult coordination exercise for me. I know I need to keep working on my lines so I don't have to think about them and I will also have to work on my movements.

December 7

We had our first run through and I think it went pretty OK for being the first one since there are still some scenes that are not blocked. I really enjoyed having the chance to look at what my peers have been working on. Sometimes I feel like I know nothing about what is happening with the rest of the show since I'm only in a few scenes and I don't have to be in rehearsal to watch the scenes that I'm not in. Therefore, it was great to see the rest of the work and connect everything together.

Today's rehearsal was a little weird too because I was feeling very anxious since I had to perform in a dance piece in the middle of it. In addition, even though I've been

practicing my lines a lot and rehearsing them with movements, I'm still struggling with coordination, therefore, if I get the movement right I get the wrong line or I actually have to stop the movement and remain still for some seconds to recall my line.

January 14, 2019

We just came back from winter break. It was nice to have time off school and go back to lay down in the sun in my country. Today was our first time in the Ted Paul Theatre, the space is definitely intimidating and it's weird how small I feel compared to it and all the seats for the audience. This was my first time acting in this theatre, even though today we were not fully acting but more recalling all the blocking, I felt the need to make everything bigger to fill the space.

I decided to stop cutting my nails now that I'm back. It might be cliché, but I've always seen pictures and drawings in which witches have long nails. I know it's just a detail that probably the audience won't catch but I'm sure it will be fun to feel more in character just with long and dirty nails. There are a lot of movements that involve our hands and I think that adds to the character.

January 16

Today we worked on Act I, Act II and a prologue that Hamilton added to clarify her concept. In my opinion, the prologue gives the Witches a backstory for the audience to understand and it works pretty well. However, we really need to work on it because we don't have cues yet or know when we have to move.

I'm not sure but I feel that things are not feeling connected. I feel bad that I'm not really exploring the character and I'm not coming up with new ideas. I feel a little bit stuck. Also, today I was noticing that sometimes it's hard for me to react because I don't really know what I'm saying or what the others are saying. I knew since the beginning that Shakespeare was going to be really challenging, but even though I've read the play many times and different translations to Spanish too, I still don't know the specifics and sometimes because of the language I don't know what my partners are saying. I can infer what they say by context, but it's hard to react just by context because is a delayed reaction. I'm working on really understanding what my character and what my scene partners are saying.

January 28

Today I had the costume fitting and it was very exciting. I have a long white dress underneath a dark orange dress that has some ties in the front. I will also be wearing a long gray cape with a hood and short boots. I really liked the feeling of having multiple layers and the weight of the cape. I also liked to get to know the length of the dress and cape, it inspired me to come up with movement ideas.

January 30

We didn't have rehearsal because the university was closed due to bad weather. I took the time to watch movies to get some inspiration from. I watched "The Witch: A New England Folktale" directed by Robert Eggers and "Devil's Bride" directed by Saara

Cantell. Even though both movies happen in different places than Scotland, the stories take place in the 1600s. This really helped me to get more of the time, the costumes, the sets, the language, the concept of witch and its social relationships. From “The Witch” two scenes are stuck in my mind: one scene in which a mother believes she is holding her baby in her arms and she is about to feed him but later we see how she is just holding a red fabric while a crow is biting her nipple and she is enjoying it. The other scene is the final one when a girl, who just killed her mother after all her family is dead, goes to join the devil and there are naked women chanting and dancing around a fire. Their movements are bizarre, not necessarily animalistic but they seemed possessed and it seems like that’s the way they praised their God. I can directly relate those scenes with the play because the 2nd Witch is a woman who is always dealing with a dead baby pretending that it’s alive. In addition, she finds the devil to be her God and she feels excitement when she sees Hecate.

February 2

I’ve been feeling weird lately. I’m not sure if it’s because the space is huge and I can feel the front row so close to me, or because we’ve had so many weeks off in the process, or because thinking that we should be rehearsing more instead of less gives me anxiety, but I don’t feel comfortable. I’ve been thinking how hard it is to rehearse by yourself when you depend on two other people to say your lines. When I go through my lines by myself, I don’t have my partners to really coordinate the timing. And then, if I

discover something, I feel I can't put it into practice when we are in rehearsal since I should be listening more to my partners instead of imposing something.

February 3

Today I worked for the first time with Robin Honerman, a three-year-old girl who will play the 2nd Witch's daughter and one of the apparitions. I know her from before because she is the daughter of Seth Honerman, a 2nd year theatre MFA Directing student who's playing Duncan. From what I've seen, she's a beautiful, sweet and shy girl. I'm a little worried because I have never worked with kids before and I usually don't know how to approach them. It was scary to not know how to tell her that she had to "die" at some point in the scene, so I tried telling her to "fall asleep." It was a little hard to keep her attention, so I'll have to work on it. I also have to work a lot on being soft focused because since it's our first day together, she is moving a lot and I need to be flexible to that instead of losing all focus and forgetting my lines, which is what happened.

February 5

We had our sound tech today and it was very exciting. Benjamin Kramer, a 2nd year MFA Scenic Design student is the sound designer. It was really fun to listen to the sounds, many are really creepy, generate expectation and build tension. I also had fun with the voice distortion that they are doing with the Witches.

I was thinking that working with R. Honerman is a wonderful opportunity and is teaching me a lot. Even though I still don't know how to approach her, today I tried

playing with her and asking her about her day and it worked better. However, because we had to repeat the prologue many times, she was getting tired and started to call for her mom and dad multiple times. In the previous days, I tried to distract her at first when she did that or I would let her go to hug her father right before we were going to start, or I would point towards her mother who was sitting in the audience, but today after the third time we were repeating the prologue nothing was really working. I was feeling bad for her because she is just a child and every time the lights turned red or there were flashes of lightning she would start saying “scary” without stopping. I ended up taking her back to her mother, Sarah Honerman, who’s playing the Doctor, and continued working without her. I have to admit that after having her in my arms, the scene feels so empty when I don’t have her. Even though it’s just a rehearsal, I feel her laughs and her movements really fill the scene because she is a real child.

I feel happy and motivated; every time I enjoy more being with the other Witches and I feel the connection is starting to grow.

February 6

I forgot to mention this earlier but about a week ago Steve Smith, the lighting designer of the show, started playing with lights. Today was the official light tech, but I would say everything was pretty much done since he always seems to be working in advance. The light area is still like magic for me; I don’t know how they make it happen but it adds a lot to the cold feeling, the texture of the floor and the set, the mood, and even themes such as the apparitions.

I noticed that I'm quite bad about applying this "soft focus" idea. Today I was able to approach R. Honerman better, I definitely had her attention but it seems like I forgot about the rest. I forgot that I also need to reach for Lady Macbeth and hand R. Honerman to Hecate. I guess I'm going step by step.

February 8

Today was our first tech. I was really waiting for this day because Hamilton said there was going to be a lot of fog in our scenes and we would have to play with it. I know that trying to make a lot of fog without letting the smoke detectors go off in the theatre can be a tricky task. I remember when I was in the show *Frankenstein*, we worked with dry ice and it looked great but it was not very easy to get here in Mankato. I've been working close to Jared Shofstall, the technical director of the show, who is a 2nd year MFA Technical Director, during my scene shop hours, and he has been looking for multiple machines and ways he can make the fog happen. I guess the option he worked with today is not the one he expected; on stage, you could barely see the fog coming from below the platform on the pit. However, I'm sure he will get there. Even with the small amount of fog we got, Buckley started playing with it trying to raise it and I followed her.

During this process, especially during this last week, I've been paying a lot of attention to Buckley and the way she kept exploring and discovering new movements, sounds and intentions inspired me. There was a point when I was feeling stuck and I could see her character growing a lot, so I arrived at a simple conclusion: she was doing

the thing, she was playing with the character. Unlike me, I was only thinking about something missing or feeling blocked. I started playing more, not that I wasn't doing it during the whole process, but a couple of times I landed on a safe space that was not very interesting to me.

February 10

Today was our first dress rehearsal and it went pretty well. I was concerned about climbing the stairs to go to the pit since my cape kept getting caught on some branches but it was not a big deal. I also had to be conscious about the length of my dress which was not really long but I had to pull up every time I had to go a step higher. Having the costume makes me feel more in character and have more presence that sense of time period and hierarchies.

As I thought, Shofstall came in with a solution for the fog that didn't involve dry ice but more like "pipes" to direct the fog and it worked really well. In fact, we had so much fog that it was quite hard to see if there was someone in front of me. Even though I can't really tell how it really looked like for the audience, for me it looked really cool. I felt more magical, creepier and more witchy. I enjoyed playing with the fog and looking at how some movements worked better than others. The only thing that concerned me a little, as well as my scene partners, was that at some points it was getting "hard" to breathe. I guess more than hard is the actual impression that we know it's fog and not pure air, but I know we should be able to breathe properly since the liquid that makes the fog is not chemical and will not harm us.

February 11

I've been feeling really good with R. Honerman. I'm guessing her parents and Hamilton are also coaching her because she seems to be more attentive and in character. I'm very impressed by how she learns so fast that she is acting and "pretending." I've noticed that it has helped her a lot to have other kids around her because they would tell her that we are about to start and she gets ready in place. It's fascinating to see how the other kids also take the responsibility to take care of her and be more responsible in front of her since they are bigger than she is.

February 12

R. Honerman has me stunned. Now I'm not the one who needs to call her attention because she is the one who leads our play in which she pretends to hide behind her hands while I'm looking for her. She told me to start asking her "Where's Robin?" right when the lights went off before the curtain goes up and she knew when to go down and lay on the floor. Something that I was not expecting was that she started to say all of the Witches' lines in whisper. Honestly, this really distracted me but I thought it was amazing. In addition, I know I can't expect her to be perfect or understand everything I say. I've been trying to tell her that when she's "sleeping" she should try to stay still but she keeps moving and taking off the fabric I put on her. So, even though I don't think it's the best approach, I'm just ignoring that since I don't want to over control her and I keep acting as if she was not moving.

I don't remember who, but one of my peers didn't find a prop during the run of the show and Hamilton reminded us to always check our props before the show starts. This took me back to my first show at this school, in which the assistant stage manager always gave us a call to go and check props before the house was open. She was being nice giving us a reminder and it was actually our job to make sure we had what we needed. It was very nice for me to learn in that way; having the reminder every night and then it became a habit, something I had to do before every show.

February 13

Today was our major's preview night. I was a little worried to see how R. Honerman was going to react with the audience, but she seemed to be comfortable and not distracted by them. Having S. Honerman really close also helped a lot because when she would ask for her father, I would just point at him in the wings.

Our first show with an audience felt weird and a little dull. I thought the audience was weird because they were laughing a lot. Because of the fog, I can't see the audience, but I can feel the first row very close to me and they would laugh when we were speaking, and they laughed a lot when Banquo's ghost appeared. I talked to my scene partners at the end of the show and Buckley said she noticed that they were trying to get rid of the excess of smoke in their face so she thought they were laughing because of the smoke. I hope that was the reason, but still, it was a little distracting for me.

Even though this is my last main stage show in this school, it's the first time I haven't taken at least twenty minutes to warm up before a show. I'm doing makeup for

my face and my hands and it takes me an hour and a half to get ready. But more than lack of time, since rehearsals, I've been trying to not warm up intentionally. I've noticed that in this school the majority of students don't warm up, and many say they only warm up for musicals so I'm experimenting a little bit. I have always felt the need to warm up. Even now I just limit my warm up to five minutes because I can't just not do it at all. I like warming up as the ritual to start a show as well as I've always liked to hug each one of my partners before a performance starts but since this cast is huge, I'm not planning on doing it. What I've noticed so far for not warming up that much is that I'm slower in reaching a higher level of energy and that I tend to do everything more superficially and physical which for this character I believe is OK. What I've been doing too is right before I go to my scene I visualize where I am and what's happening before, therefore I'm doing a brief mental preparation to get into the scene and that helps a lot to be present without the need to warm up a lot. However, I still think a good warm up keeps me fully engaged but, since this is a learning experience, I'm experimenting.

February 14

I guess I'll keep talking about how wonderful R. Honerman is. Today she told me to call her "princess" instead of "Robin" while we were playing the game. I'm not sure if she is fully understanding the idea of acting and pretending about being another person but that's what I understood from that and it blows my mind. I can't even remember what I was doing when I was a three-year-old but for sure it wasn't acting or memorizing someone else's lines.

Today was our opening night! It felt way better than yesterday. Even though the audience still laughed at a couple of moments where I didn't expect it, it was a good run. I'm a little concerned about a scream that the three witches do at the end of the 1st scene in Act IV when Macbeth keeps asking questions about the apparitions. The three of us scream at the same time as if the devil was going to come out of our eyes or mouth, and we had that scream almost choreographed to keep the sound going on really well until the day when we started to use smoke. We've been running out of breath at the same time and it hasn't been as energetic as it used to be. We've discussed that we should listen to each other more and take a few breaths in between so it gets better. Something that I also noticed in my body today is that in that same scene, scene 1, Act IV, but at the beginning, when we are casting the spell, I used to tense almost all my muscles and I used to finish really sweaty and tired just with that scene, but now, I naturally started to engage my core more and holding specific positions so I don't get tired easily.

The responder from the Kennedy Center American College Theater Festival Region 5 came to see the show tonight. He seemed to know a lot about Shakespeare and have a particular interest in this play since he has directed it in the past. Therefore, he had a lot of questions for the director, the designers and some actors. Regarding the Witches, he was curious to know if the "dead babies" that we carry were supposed to be the Witches pretending to be carrying their real babies or the Witches carrying dolls. Buckley answered to this from the director's perspective, the Witches carried those bodies as if they were their real children and were grieving them. I thought about this

question before, because at the beginning I thought it was more like dolls and we were conscious about it. Later in the process, Hamilton really emphasized the care, love and grief that we should portray with our dead babies.

February 16

I felt today has been our best show so far. The audience was very attentive, and I got used to feeling them close but knowing that I still have to act bigger because we are in a big theatre. Two of my cousins came to see the show tonight and they really liked it. They said the Witches were creepy and scary and they liked seeing me sing the lullaby. Even though the singing was very short, almost everyone who knows me knows how afraid I am when it comes to singing. Even though I might not have kept the exact note Hamilton gave me to sing at the beginning, I'm singing out loud in character in the closest place to the audience. Now that I thought about it, I feel really proud of myself because I didn't even notice in which part of the rehearsal I stopped thinking "I have to produce this note," and I just started acting and believing that I was singing a lullaby to my dead baby.

Today I also made I guess a really big mistake when it comes to Shakespeare. I said the wrong word. Instead of saying "open locks whoever knocks," I said, "open locks whoever comes." I guess it was not as bad as saying something totally out of sense but it was still bad because the language is so important and in this part, it's supposed to rhyme. I noticed I said the wrong word immediately as it was coming out of my mouth but I couldn't do anything else other than be more confident than ever and keep going

with the scene. I've been learning to loosen up a little when it comes to making mistakes. It used to be a really big deal for me, but now that I understand live theatre more, I've learned that even though not making mistakes is the goal, once it happens, the best way to solve it is to overcome it and stay present in the scene with what is happening, not to get lost with the mistake I made.

February 21

I always feel that coming back to do the show after a couple of days without doing it is weird. It's like the energy is scattered and you have to fight a little harder to get it back together and flowing. However, this is also refreshing because new things happen and because there was obviously rest. I think if coming back to a show is a little tough for me, I can't imagine how hard it must have been for R. Honerman. Today she was not focused at all, in the prologue she kept on calling "Megan" and "Gary" and ignoring me. I kept trying to call her attention by talking and playing and tickling her but it didn't work, so I had to ignore her and guide her through the movements but let her be. It was frustrating, but I totally understand the situation.

I really enjoyed that in my other scenes with the witches we were listening to each other more. The first spell finally felt more fluid and there was a bigger ritualistic connection between the three of us. However, the fresh start also had me "too relaxed" in that I was not totally focused. Right after the scene after intermission, we started to talk with Mervil in the dressing rooms and we lost track of the time. Suddenly I felt we were late for our final scene which is the last battle and we ran through the hallway as fast as

we could and went down the pit and got to our places but to our surprise, we were too early. We had to wait down there about 10 to 15 minutes until we finally came up to our scene. At the beginning we were very worried but then we were trying to control our laughs because we were just lost in space at that moment. I'm glad we were early and not late. Clearly, we gave ourselves the fright that we deserved. My heart was going so fast when I was thinking that we were late that I'm sure I'm going to be paying attention next time.

February 22

Well, not to be R. Honerman's judge because no matter what she does, I still think she is amazing, but today was just crazy weird. She entered like in a robot mode in which she was paying zero attention to me. She kept calling other people's names on stage, she went back to saying "scary" when the lights turned red which broke my heart and then when I'm supposed to reach for Lady Macbeth, performed by Megan Kueter, and she leaves the stage, R. Honerman kept saying that I scared Kueter until we got off stage. That worried me because I don't want her to believe this is all real. I had to talk to her and her mother just to make sure she knew we were pretending.

Besides that, we had a good show. It looks like it took a while, but with the witches, we were able to coordinate our scream in Act IV, scene I properly again! Almost every day after we had fog, we were wondering what was happening and we knew it was a breathing problem. But this time was very exciting, we breathed in different places and we were able to hold the scream longer.

February 23

Today we had a double show day. One matinee and one at 7:30 p.m. as usual. Honestly for me, because I'm not in many scenes, it was not exhausting and it was actually really fun but I can imagine how exhausting it must be for the actors who perform Macbeth and Lady Macbeth.

Before we started the show Se. Honerman came to me and apologized for R. Honerman's misbehaving the day before. I felt a little bad because I know it's not her fault and she doesn't really have to understand what's going on. I think I'm not really in favor of kids that small acting on stage. Anyway, Se. Honerman was very nice and told me that he and Sa. Honerman kept working and coaching R. Honerman by reminding her what to do and to listen to me. And to my surprise, even before we started the show, I saw that R. Honerman was acting different. She looked like she was more relaxed and present and indeed she was again there with that sweet attitude telling me to play and ask her "where's the princess." Realizing that all she needed was probably that coaching and that she was able to put it in practice was a beautiful experience for me. That's sometimes really hard to do for grownups, even for me.

February 24

Today was our last show. I have mixed feelings. I feel good and happy because it was a good show and because I enjoyed the process, I learned a lot and I made new friends. But I also feel sad because I really enjoyed playing the 2nd Witch and now it's

over. I feel sad because even though I have other things to do, I'll miss it. It's time to cut my ugly and long nails.

Because I knew it was going to be the last show, I was more focused than normal and more engaged to give that final shot and close the cycle. We had a great run today.

I'm thankful I had to experience what is like to work in a Shakespearean play, to perform in a bigger theatre and to work with children.

CHAPTER IV

POST- PRODUCTION ANALYSIS

This chapter contains an analysis of Martha Juliana Cubillos' whole creative process while performing the 2nd Witch in *Macbeth*. It narrates which obstacles she found in the way, what worked from her preliminary character analysis, and what did not work, as well as major discoveries she found along the way and any future improvements.

The early analysis helped Cubillos get a closer view and a better understanding of what the play was. At the beginning of the process and during her first readings, Cubillos had a very hard time understanding the details of the play, the relationships between the characters, the meaning of the metaphors that Shakespeare writes with and even the context of some scenes. Writing the early analysis was the first step in the process where Cubillos analyzed and found some answers to what the main action of the play was, which themes were dominant, and the main relationships between characters. Cubillos realized that facing a Shakespearean text was not only hard because of the language barrier, but even with her translation to Spanish in her hands, the meaning of the sentences were complex. Guided by Heater E. Hamilton, the director, reading different versions, analysis and interpretations of the play, helped her comprehend the world of the play better.

Cubillos set the main action of the play to be driven by ambition, treachery and power, which was a good start and was directly related to the main characters and the Witches. However, Hamilton clarified that “vengeance” should be a theme to be considered for the concept of the show, even more important than “ambition.” Cubillos kept these ideas in the forefront of her mind, and by doing so, she was able to answer many questions about her character. For example, Cubillos was unsure about why the Witches were going after Macbeth, but supporting this with the vengeance theme, Cubillos could infer that the Witches wanted to take revenge on Macbeth, and what he was about to represent, the reign.

Cubillos did well on creating a background story for the character since there is not a lot of given information in the play regarding each one of the Witches. Even though when she first approached the play, she thought about the Witches more as cliché characters with distorted high pitched and nasal voices; when she wrote the 2nd Witch’s personal story, she looked for real human qualities so she could work with a more grounded character. That is how Cubillos chose a tragic background story in which the 2nd Witch was transformed from being a hard worker, honest and humble woman into a woman full of hatred and will to harm. However, this was only the beginning of the transformation of her character. Cubillos was not totally able to see the witch only as a human being because of how the witches are described in the play (as bodies that look out of this world with beards and the ability to disappear in the fog). Cubillos was trying to force the Witch to be more savage, animal like and grotesque. However, when Hamilton explained the concept of the play in which the witches were mothers, peasants

and widows who mourn their babies, Cubillos's character changed and grew significantly. Everything was more meaningful, every action was more empowered, the character was immediately more rooted, and the stakes were definitely higher. Hamilton's clarification on the approach of the witches gave Cubillos an open door to be more grounded instead of whimsical with the Witch.

Since the character was more human, however, does not mean that the witchy elements that are explicit in the play disappeared, but they were enhanced. Hamilton also motivated Cubillos to clarify what relationship the Witch had with the devil and what were the Witch's motivations by inviting her to think about questions such as: Were the Witches part of a satanic pact? Were they just widows practicing witchcraft? Were they possessed? Did they sell their soul to the devil? Once Cubillos started to seek answers for all of this, she stopped seeing the natural elements that the witches controlled just as magic and coincidental, but as the result of acts of sorcery, necromancy, and supernatural powers that came from the witches having sold their soul to the devil, to be able to have contact with their kids. Cubillos felt that the character grew in terms of maturity; her first approach was more from folk tales and more innocent, but later when she started to answer Hamilton's questions, when she started to read about witches' trials and what being a witch meant at the time and what they used to do, the character started to get darker and richer. As a result, the 2nd Witch's objective and inner drive changed through the process. When she got to know that her witch was not only a woman rejected by society but also a mother who lost her children, that strengthened her goals of adoring the devil who could let her see her child sometimes.

Getting to know the concept of the play was very beneficial for Cubillos. Hamilton, along with McCarl placed the play in the appropriate time and described the tension of the war that was living at the time and how common diseases and death were. Cubillos did not realize the importance of all the dead babies and miscarried ones that the play points out until Hamilton explained and expanded on what she wanted to tell with the play. She really wanted to emphasize those times of battle and misery. That discovery, and the fact that Hamilton had thought about the Witches carrying their dead babies, completely filled a hole for Cubillos's character and it gave it another dimension. What Cubillos saw first as an ugly and scary witch from the movies, was turning into a living old woman who mourned her dead children and who had reasons to feel hate towards the king and the state for letting her child die.

Cubillos's first approach to the character's objective in the pre-production analysis was more rooted in the literary analysis she did at the time; Cubillos stated that the 2nd Witch "praises Hecate as a mother who adopted her and her 'sisters' since she was the goddess who revealed to them and initiated them in witchcraft. Her main goal was to please her by making humans' life miserable and manipulating them to their own destruction." However, when it came to the reality and the concept of the show, even though Cubillos still played to serve and praise Hecate, there was a stronger goal behind: to revive her daughter, to see her alive. Cubillos decided that the Witch sold her soul to the devil just to be in contact with her daughter, which was a greater motivation. This also changed the Witch's inner drive which once was "a need to feel unconditional love and, through the Witch's own experience, the only one that can fill her with love is the

devil whom she enjoys pleasing.” The 2nd Witch’s inner drive turned out to be to do as much harm as possible to please the devil in order to see her daughter.

Cubillos not only saw growth in her character but also in her ability to approach rehearsals and work as a team. This project was Cubillos’s first time working in a “chorus like” situation. It was not easy for Cubillos to communicate appropriately with her scene partners at the beginning. In some scenes, where movements were somehow choreographed, it was tough for her to share the ideas she was having because she did not want to impose things. Cubillos got a little bit frustrated later in the rehearsals as she saw that her scene partners and herself were not listening to each other, they were not trying new things, and they were somehow stuck in the same place. She got confused about why they would not do different movements or take more advantage of the ritualistic elements they could add while being around the cauldron. She started to have so many questions about why they were not working as a team and in synch that she got in her head. Fortunately, she noticed that while she stayed thinking, her scene partners actually started doing; they were exploring new things and she realized that she just had to open up, notice the ideas they were bringing and play more. Once she started to play the “yes” to the ideas of her scene partners she was able to share her own and work as a team without imposing.

Cubillos struggled with her habitual tempo at the time of speaking. The first couple of rehearsals she was always off when she had to be in unison with the other Witches. In addition, saying the longer spell would not come with the rate of speed she wanted. Even though the lines she could not say fast as the other Witches could be

because of her habitual slow pace, Cubillos later noticed that saying the lines of the spell faster was a matter of memorizing the lines well. It took her a while but she was able to pick up the pace. Being in unison with the other Witches in the rehearsal process was also an obstacle for Cubillos. The Witches, although three different characters, worked as one. Many lines had to be delivered together as a chorus and Cubillos's slow pace sometimes affected the rhythm of the three. However, she later got to the pace of the other Witches. Cubillos has a long way to keep working memorizing her lines faster, improving her coordination, and increasing the tempo of her speech. Even though she eventually gets there, she should be there since the beginning of a rehearsal. Cubillos needs to practice different ways of memorizing lines faster and be able to say them as fast as if she was saying the numbers. Cubillos has improved a lot on her coordination throughout these years but she still needs to keep working on it. Especially in a situation like this play, which was coordinating movements that are not day to day movements with words that are also not common.

Cubillos's biggest obstacle during the creative process was, probably, to go in her mind and overthink a situation or what could happen, instead of being present. Not only is it hard for her to share her ideas, but also it is hard to play the "yes and." During *Macbeth* she got a reminder of the importance of being open to the ideas of others at least as a starting point to play. In addition, she realized that thinking too much only leads her to get more blocked and stuck. She learned how important is to take action, to play and to trust. She needs to trust that her scene partners are also doing the homework and believing the character and, most of all, that they are trusting and supporting her too.

Part of that overthinking is that she has fear that her ideas might be wrong, or it makes no sense, or that her peers would think she is telling them what to do, but if she trusts that they are all supportive and creating collectively that fear should go away and all ideas good and bad are acceptable and important because they both lead to discoveries.

After re-reading the journals a couple of times, Cubillos realized she did not do a great “technical job” with her journals. Once again, her focus seemed to be very much on herself and her own process leaving behind the character work. She noticed that she did not set specific goals for each rehearsal and even though there was exploration and work to it, she did not register in a written form much more than her own feelings towards what she was doing. This points back to her biggest obstacle which is staying in her head for too long. Probably, because she is being overcritical with herself, she can’t progress as fast as if she were relaxed and focused on the character and not on her feelings and perception of the rehearsals as something that affects her personally. Writing this doesn’t mean Cubillos did a bad job. She did not focus on what would be ideal content for an acting journal. However, what might be more important now for her own journey is to make conscious this being overly critical on herself, and analyze that she still needs to understand herself better in order to approach a character easily and be fully engaged in a rehearsal process. The journals mostly reminded her of how important it is to know that, as an actress, she is her own instrument and must be present and attentive to her body and mind.

From the journal one could infer that Cubillos learned her first lesson on her audition day when she forgot the lines but was feeling very connected emotionally. More

than learning it was re-learning the importance of being in soft focus instead of being fully focused and consumed by the world of the scene. Being in soft focus is being present, being submerged in the world of the scene but, at the same time, being receptive to what surrounds, listening to others and being aware of everything at the same time without getting distracted or overwhelmed. For example, later during one show, Cubillos was able to help one of her partners in a line she forgot to say because she was not only focused on her part but listening and attentive to everyone. Being in soft-focus, however, is a skill Cubillos needs to keep practicing and be aware of because she can get either too engaged or easily distracted.

Cubillos faced some obstacles with the language of the play. Not only because of the language barrier that she hasn't completely overcome, the archaic English words and the metaphors of the play, but also her capacity for spontaneous reaction in the moment of acting. Even though Cubillos's first language is not English, when she is acting in English, she doesn't have to translate to Spanish what she is listening to or what she is saying because she can think in English and she understands it. However, with Shakespeare, she had to try really hard to know what she was saying and memorize her physical actions and reactions without being able to internalize what she was saying all the time. She had to memorize the lines, the subtext, the movements and the meaning; it sounds like as an actor that's what you are supposed to do, but in this case it is different. Cubillos was not able to really listen to what the other actor was saying and react to it, but she had to pay attention and translate, recall what reaction she was supposed to have in that moment, reproduce it and recall what her lines meant to then say

them in a more mechanical way. It is a little tough to put this into words but Cubillos felt that her acting was more mechanical, artificial and external rather than what she is used to doing when she is acting, which is more fluent, natural, internal and emotive in a way that she is the character listening to other characters. Cubillos has learned that it needs to be both.

Working with children was something new for Cubillos and definitely an enriching experience full of learning. Dealing with communicating ideas such as telling a child how to act as if they were “dead” on the floor, and being understanding when they get distracted, scared or excited by seeing other people on stage, was a difficult task for Cubillos that little by little became easier. Because Cubillos didn’t have experience working with children or in general dealing with them, there were moments in the process where she felt frustrated because she didn’t know what to do or say because she knew it was just a child doing her best. It was definitely a way to exercise Cubillos’s patience, soft-focus and communication. Probably the greatest discovery for Cubillos in the process was to see how fast children learn. Cubillos was amazed to see how a three-year-old would follow instructions and recall them for other rehearsals and shows. She was fascinated by how the children understand that they are just acting and playing.

Through this process Cubillos acknowledged how creating a character is an idea that evolves. It’s not always that she isn’t able to portray something in a certain way or find a way to research deeper, but it is the acceptance that things change throughout the process. When it comes to creating a character, the actor should be flexible and open to ideas and discoveries on the way. She had the possibility to work in a more mechanical

and external way of acting. She also found a lot of value in the importance of working as a team with her director and scene partners. She got to learn the from children the relaxation of just being present in the moment playing. And she also had time to learn about herself and what she need to keep working on.

Cubillos arrived at an important conclusion: instead of feeling incomplete or stuck or anxious in a moment of creation, what she needs to do is to play, to explore and to stay open to new discoveries. She needs to keep working on focusing on a more professional level when she starts a rehearsal process and avoid taking things personally and going into her mind. She has to learn that the team is there to support her and she needs to trust that.

CHAPTER V

PROCESS DEVELOPMENT

Martha Juliana Cubillos studied Social Communications with an emphasis in Audiovisual Production at the Pontificia Universidad Javeriana in Bogota, Colombia. She had the opportunity to work as a production assistant for Dynamo, a film production company in Colombia, as well as working for the movies “The Boy” directed by Craig McNeil and “Palm Trees in the Snow” directed by Fernando Gonzalez Molina. While working for this company, Cubillos had the opportunity to be an assistant for casting directors in different projects, to work as a partner for actors and to be cast as a waitress in “Detective Mara on” directed by Salomon Simhon. Cubillos quit her job because she wanted to focus on being an actress. Cubillos has always been interested in acting and since she became involved she never stopped. All her way through high school, Cubillos studied in a theater school in the evenings and, while she was doing her undergraduate program, she looked for opportunities to work as an actress in her friend’s short films, class exercises and in the faculty’s theatre group.

Cubillos moved to the United States in the fall of 2016 to start her Master’s degree in Fine Arts in Acting at Minnesota State University, Mankato. The MFA program has been a big challenge full of numerous learning experiences. This chapter will describe how this process has been for her.

During the first year at Minnesota State Mankato, Cubillos had the opportunity to participate in two shows. The first one was the main stage *Frankenstein 1930s* directed by Heather E. Hamilton. Cubillos was cast as “Gorgo” and “Silva.” This project was a rewarding experience where Cubillos returned to the theatre world and learned about what the field was like at Minnesota State Mankato. “Gorgo” was a chance for Cubillos to explore, create and enter the body and mind of a very particular character. She had the opportunity to play with her voice in a way that she had never done before, using a different vocal quality than her own with a lot of inflection. This project was also Cubillos’s minor project. Having to write the early production analysis, where she analyzed the character and created a background story, was the root for her to be able to interpret “Gorgo” in a successful way. In addition, Cubillos enjoyed and learned a lot about Hamilton’s humble and generous direction. Hamilton gave freedom to the actors to explore the characters at the beginning of the process and, later, while blocking, she guided and coached them either individually or in exercises that involved the group to give the show the shape she wanted.

The Library, a studio show directed by Anthony Marinos, 2nd year MFA in Acting, was the actor’s second project, in which Cubillos had the opportunity to play “Dawn Sheridan.” Unlike her previous project where “Gorgo” was very theatrical, this character had to be very realistic. Cubillos appreciated the process with Marinos, who from the second day started to coach individually. He asked Cubillos many different questions about the character and its relation with other characters that helped her explore the character in a broader range. Also, Marinos was very open to see different ideas

before choosing one. Therefore, Cubillos had the chance to explore and think about different approaches for the character, and choosing the one that was more realistic and that caused a real effect on the other characters during the rehearsal process.

Every class that Cubillos has taken at Minnesota State Mankato has been an eye-opener and a life-changing experience. During her first semester, Cubillos took Advanced Acting Techniques taught by Paul J. Hustoles where Cubillos was introduced to many new specific and technical terms about acting. Cubillos believes this is one of the classes that has helped the most to improve her acting skills because it gave her tools and techniques to approach characters in different ways. During the semester, Hustoles focused the class on the practical side, being quick with the theory and taking the actor through as many exercises as possible to understand and internalize the concepts learned. As an overview, the class covered concepts such as age, rhythm, physical levels and centers. The class got deeper into explaining anthropomorphization, gestures, masks and psychological centers, among others. It also covered, in a brief way, techniques that are fully explained in other classes such as vocal qualities and dynamics, and acting styles. Even though Cubillos struggled during the class, she was always excited to know what they were going to learn next. Many of the techniques applied in class have been very useful for Cubillos to analyze characters and explore them in shows and other classes.

Cubillos also took Advanced Theatre Speech, where Cubillos learned about vocal qualities, vocal dynamics, speech delivery and the IPA (International Phonetic Alphabet). Hustoles explained these concepts with plenty of exercises during class and

gave specific assignments. Cubillos was surprised by the vocal qualities and the idea that by changing the voice, an actor could have at least ten different voices (nasal, denasal, strident, thin, breathy, throaty, harsh, hoarse, vocal fry, muffled). Adding to this, the actor can play with the rhythm, the stresses, the volume and other dynamics. Cubillos believes the harder part of this class was the IPA. She learned the symbols and because English is not her first language, she struggled a lot to produce them and be able to transcribe them from listening. Since the moment she learned the IPA, she has used it to know how to pronounce words and she is still practicing and improving.

Additionally, Cubillos's physical classes for the first semester were Jazz Dance I and Stage Combat. Jazz Dance I was taught by Daniel Stark. This class helped Cubillos to be more familiar with her body, and with the basic dance positions and moves such as "chasse," "releve," "pivot," "step ball change," among others. The class helped Cubillos to isolate body parts and to start having more control over her body. One of the combinations that Stark taught involved a story that was told with every movement and this really helped Cubillos to be more accurate with her coordination. Though the class really helped, Cubillos needed to keep working on her coordination, flexibility, rhythm and muscle memory.

Stage Combat, taught by David McCarl, was an extraordinary class for Cubillos. She has always been interested in stage combat but the training she had when she was younger was more based on the fighting without weapons and quarterstaff. McCarl's class covers the techniques of how to fight with a quarterstaff, a broadsword, a rapier and unarmed, as well as some variations of somersaults. For each weapon,

Cubillos had to learn a combination and create a scene with a partner where it would be believable that the characters would start a fight. Cubillos had a lot of fun in this class and, even though she struggled with coordination too, she learned and improved a lot.

The last class Cubillos took her first semester was a Private Voice Lesson taught by Christy Smith. Cubillos is not a singer and she was very predisposed to be uncomfortable singing. Smith convinced Cubillos that everybody is capable of singing and encouraged her to trust in her voice. She also made Cubillos realize that when she is acting, she uses many different pitches; therefore, she is able to produce them. The process of Cubillos's singing started with the song "Nowadays" from *Chicago*. At the end of the semester, Cubillos had to sing in front of a jury and this was the first time that she had to sing in front of people. With this class, Cubillos started to develop her confidence and to explore her voice but she still has a long way to keep practicing.

Cubillos's second semester, the spring of 2017, was also full of learning. One of Cubillos biggest threats before the class started was Musical Theatre Acting, co-taught by Melissa Rosenberger and Nick Wayne. Cubillos's singing training was the only voice lessons she took with Smith and despite the improvement, Cubillos was not prepared to sing in front of a class. Thanks to Rosenberger, Wayne, and the students of the class, Cubillos had the courage to sing. Furthermore, Cubillos learned that she was allowed and actually supposed to act and to interpret a character while she was singing. Rosenberger always pushed Cubillos to explore different ways and to realize that when she was able to relax and open her body the singing part improved. In this class, Cubillos certainly did things that she never imagined she was capable of doing such as performing songs in

front of an entire class. At the same time that Cubillos took this class, she took Singing for the Actor taught by Wayne. Understanding how the sound is produced in the body and how breathing matters so much when it comes to singing was of huge help for Cubillos. This class was also challenging for Cubillos for the same reason that she had to sing and this used to be one of Cubillos biggest fears. Cubillos noticed that it was a matter of practice and started to sing out of her comfort zone in order to expand her range and be capable of singing higher notes. Cubillos still has a long way to improve her singing skills and to feel confident singing in higher registers, but this class at least proved to her that she will eventually be capable.

In addition, Cubillos took Acting Styles taught by Hustoles. In this class, Hustoles went over these styles: Greek, Elizabethan Tragedy, Comedy of Manners, Romantic and Post-Realistic. Hustoles started each class with a general lecture of the style; stating the period, mannerisms, salutations, postures, relations, hierarchies, costumes, and many details and valuable information he had to share from the period. He also played music of the period and passed around books with drawings or pictures where the class could tell how the costumes and certain postures were. Cubillos was amazed by how many elements she learned for each style and also by understanding how important it is to know that there are many “rules” that an actor should know in order to accurately perform a period. For Post-Realistic style, Cubillos had to play one scene from *Happy Days*, where Winnie is buried in a mountain of sand up to her neck. Cubillos was only able to express with her face and voice which was a challenging, but exciting and an unforgettable exercise for her.

Theatre History II taught by Hamilton has been a necessary and very useful class for Cubillos, who didn't have a lot of knowledge about it. In this class, Hamilton went over the years starting from the 18th century with the Age of Enlightenment through the 21st century covering contemporary history. Cubillos had to read specific plays that she was not familiar with and she also got to know and memorize different theatre artists that she can now identify.

In the fall of 2017, during Cubillos's 2nd year, she got to perform in *The Aeneid*, a show directed by Hustoles. This show put Cubillos in a very vulnerable and unstable place in her life. She played Berea, a woman who, along with other people, is fleeing her country in the search for a better and safe place. Cubillos had to write her major paper on this project and in her research process, she was very moved by all the obstacles and struggles that immigrants and refugees face on their journey. There were rehearsals where Cubillos couldn't control her emotions and acting was becoming a frustrating experience for her. Thanks to the project, Cubillos learned how important it is for an actor to care about their mental health and seek help when needed.

This semester, Cubillos asked to take Stage Makeup by McCarl because she has always found "the magic" of makeup fascinating. She had the chance to learn how to give dimensions to the face under stage lights, which she was not familiar with, as well as the basics of aging makeup and bruises. Cubillos also learned the importance of the study behind a character's make up which deals with age, sun exposure, labor, time period, weather, and many more elements that play an important role in analyzing how a character's skin looks to replicate it.

Cubillos's movement classes this semester were Contemporary Dance and Hip Hop. Contemporary Dance taught by Julie Kerr-Berry was challenging for Cubillos yet rewarding. Kerr-Berry cared a lot about teaching movement technique: the points of initiation of every movement, the importance of controlling the body and engaging the core, and the delicate job of making every part of the body conscious of the movement. Pretty much every class consisted of warming up, a series of exercises to loosen the body, practice balance and focus points, core and coordination exercises followed by a combo and stretching at the end. In this class, Cubillos also learned about big names in contemporary/modern dance such as Martha Graham and Isadora Duncan.

Cubillos couldn't have been more satisfied by the amount of fun and great energy she got from the Hip Hop Dance class taught by Ruben del Valle. Cubillos struggled a lot during this class because the class demanded to loosen the body in different ways. More than mastering poses or turns, the class was a combination of improvisation, freestyle and learning fast-paced combos. Cubillos admired a lot the dedication, the attitude and trust that Del Valle had with the students. She felt he strongly wanted them to succeed, to enjoy the class and to believe they were dancers. The class was very inspiring and awakened Cubillos's interest in Hip Hop. From this class Cubillos learned a high intensity warm-up that was done every class before working on combos. She got to use these warm ups before some dance performances later in her studies. In addition, Cubillos believes this class helped her to gain confidence with her body and she wishes to take more Hip Hop classes in the future to help her with self-confidence.

One of the hardest classes for Cubillos this semester was Theatre Research. She got to write four research papers but she found the process of writing and selecting information very time consuming and demanding. From the class, she got to understand the process that research takes. She wasn't able to acquire a system that could help her to write a research paper but she did discover different ways of making outlines, approaching different topics and selecting sources of information. Because in this class the students were the ones who chose the topic they would research, Cubillos got to learn more about drama therapy, collaborative theatre and theatre that exposes social issues from Lebanon, Mexico and Colombia. Cubillos is grateful because of the experience that she gained researching for a particular topic. One of the things she has used the most, learned in class, is the idea of focusing and narrowing the topic while researching. She used to get very distracted by all the information that exists and got easily overwhelmed.

During the spring of 2018, Cubillos participated as an actress for two shows. The first one was *1984*, directed by Hamilton, where she performed as Julia. This was a very fulfilling experience in which she got to play a principal role that was rebellious and passionate. During this show, Cubillos had to work hard on memorizing her lines and building a believable relationship with Billy Gleason, an undergraduate student who performed Winston, the lead character. The support of everyone in the cast and the crew was very important and significant for Cubillos and she got to form strong bonds with them. Cubillos never thought she could have been cast in a show with a lot of lines because of her accent and through the process, she overcame moments of anxiety where she struggled, thinking she was not going to be capable. She remembers that on some

days she got off she used to go to the theatre by herself and practice all her movements and lines to be fully memorized and get acquainted with the space. With this show, Cubillos was nominated for the Irene Ryan Acting Scholarship at the Kennedy Center American College Theater Festival (KCACTF) Region 5.

The second show Cubillos got to perform this semester was *Melancholy Play*, directed by Seth Honerman, a 2nd Year MFA directing student. This was Cubillos's first comedic/farce show and, thanks to Honerman, she was able to loosen up a lot and get rid of unnecessary tension for the style. In this show, Cubillos felt deeply related to Tilly, the character, and she took the project very personally. Cubillos is very grateful for the message of optimism that the show evokes and encouragement to fight loneliness and depression. She also really enjoyed the opportunity to laugh out loud about all of the mental struggles that she has experienced, and realize how dramatic and over-exaggerated one can be when encapsulated in negative feelings. Cubillos felt very satisfied working with Honerman and admired all his careful and detailed work. She appreciated that he worked step by step with the actors and never expressed frustration during the process but on the contrary, was constantly supporting them even though it took them awhile to get the style.

Theatre History I, taught by Hustoles, was worth all the challenges it presented. The class was very demanding for Cubillos because she had to read a new play every week, but at the same time, this is what made the class so important. Cubillos had the chance to read plenty of classic plays that are frequently referenced in books or other classes. Also, Cubillos remembers how beneficial it was when Hustoles, after

explaining how a theatre looked like in Greece or Rome, would show us pictures from his trips and tell us how these places look like now. It was like a living history that made the class more enjoyable and interesting for Cubillos.

Because of Cubillos's interest and willingness to learn from other areas, she registered for Theatre Management, a class taught by Hustoles. This class reminded her a lot of her previous job in production since the projects dealt a lot with managing budgets and selling a product. Cubillos learned how a theatre needs to get built, to run and to put on a season. She also learned different types of organizations, specifically how a non-profit organization runs. Similar to his approach in Theatre History I, Hustoles taught this class very centered on his own experience through the many years that he has been working in the field which was awesome to learn from.

This semester Cubillos also took Acting for Radio & TV, taught by Rosenberger, to get to learn more about the methods of acting in front of the camera. The class covered this by giving tools to the actors to relax their facial muscles and control unconscious movements and facial expressions to be more natural. Rosenberger along with Del Valle, who was working as her technical assistant, gave a lot of feedback after each workout clarifying where to look, how to be conscious of the correct angle to place the body and face, as well as alignment and neutrality. Acting for radio seemed to be very hard for Cubillos because all the gestures and intentions needed to be transmitted through the voice. However, as the class advanced, Cubillos understood that even though the voice is the principle channel, the acting needs to happen too and using the whole body is beneficial. She used to be very tense and rigid but warming up and doing

relaxation exercises prior to recording helped a lot. This class also worked alignment, vocal and physical exercises, scene work and character analysis that have been very helpful for Cubillos.

Acting Scene Studies, taught by Hamilton, was an opportunity for Cubillos to work harder on character analysis and grounded work. Cubillos had a big reminder of the importance of the subtext behind each line and not only playing the emotions but also the objectives. Learning from watching her classmates was a rewarding experience too. When Hamilton would be workshopping someone else's scene, the changes from a physical approach into a more internal and rooted approach would happen instantly and it was amazing to see the growth of her peers. From this class, Cubillos also remembers a scene she got to play in Spanish with Delaney Rietveld, an undergraduate student, where she had tons of fun rehearsing and performing. Unlike the grounded scenes, this scene was more a farcical/absurd one and the expressions were big and bold.

In the fall of 2018, Cubillos got to teach Acting for Everyone. During her first year, Cubillos never saw herself as a teacher and was very afraid of even considering the possibility of teaching. However, her other MFA peers inspired her to try it, and feeling more confident in her skills, she went for it. The experience, even though nerve-wracking, was gratifying. Cubillos found that teaching is pretty much being in a constant learning and re-learning experience and that sometimes you get even more when you give. Cubillos liked getting the feedback of her students showing what they learned or what needed to be improved. Cubillos learned to make a syllabus, to have a lesson plan, to prepare for class, grade, and be flexible with how the students response to each class.

Dramaturgy, taught by Hamilton, helped Cubillos to review part of the history from her country, Colombia. Throughout the semester, the class covered what the job of a dramaturg is in a play and how to approach the different areas that a dramaturg needs to research. The class's big project consisted in writing a dramaturgy paper for one play. Cubillos decided to write about her favorite Colombian play *La Siempreviva* by Miguel Torres. During the process, she found it helpful to make a preliminary translation of the play into English so her classmates could read the play and be familiar with it before presenting her final project. Cubillos learned how time-consuming and demanding it is to translate, as well as how tough and broad the job of a dramaturg in a show is. Getting to research from the cultural and historical contexts of the play to the details of what kind of food the characters eat or the meanings of certain props was a lot of work.

Cubillos took Technical Direction taught by George Grubb because she felt the need to learn more about the craft before doing her out of area project as a technical director. During this class, she learned the overall duties of a Technical Director, and she got to practice how to do things with each assignment. The class was a very good combination of both theory and practice. She got to learn about safety in a shop, creating schedules, budgets, material lists, to-do lists, basic drafting and thinking on the common ways to build flats and find out what materials are better to use in which circumstances. She also got to learn how specific machinery works in a theatre and to be creative at the moment of deciding what to use when building a structure.

This semester Cubillos took Contemporary Dance I again. This time it was taught by Joe Crook and it felt like a different class. More than having a focus on achieving

certain movements, Crook motivated the students to feel comfortable with their bodies, open up and make use of the space in dynamic ways, loosen the body and enjoy the class. For Cubillos this class was very refreshing and even though she struggled sometimes with coordination, she got to play more and learn to be more focused on her body while dancing, rather than being in her head thinking about how to produce certain movements.

Looking retrospectively, Spring of 2019 was a busy semester for Cubillos. In addition to her classes, she got to participate in KCACTF Region 5, performed in *Macbeth* and *Brainpeople* and was the technical director for *Mothers and Sons*.

In January, Cubillos participated at KCACTF, in Sioux Falls, South Dakota, for the first time along with Ryan Christopherson, an undergraduate student, and her scene partner. As mentioned earlier, she was nominated for the Irene Ryan Acting Scholarship for performing Julia in *1984*. What started as a frustrating experience for Cubillos because she didn't trust she would come up with the right scenes and monologues or even find a partner who would support her, ended up as one of the most rewarding experiences during school. Thanks to Hamilton, Hustoles and Christopherson, Cubillos got to prepare pieces that helped her place third in the finals. More than placing, and being glad to represent the university at the festival, Cubillos valued the whole process. She enjoyed and learned a lot from all the feedback she was given after each performance.

This semester Cubillos got to perform in *Macbeth* as the 2nd Witch, directed by Hamilton. This project was Cubillos's thesis and her first participation in a big cast and in the Ted Paul Theatre. The process was full of learning experiences such as getting to

work with children and working with the other witches in a chorus-like way. Cubillos is grateful for the process and getting to know more about William Shakespeare and his time.

Later in the semester, Cubillos got to work as a technical director for *Mothers and Sons*, directed by David Loudermilk, as part of her out of area project. This was an experience full of discoveries and challenges for Cubillos. It served as an opportunity for Cubillos to bring all the knowledge she had been acquiring from working in the scene shop plus what she learned in the technical direction class, in addition to spending quite some time learning about Vectorworks. Since this was going to be Cubillos's first technical direction, she decided to draft everything in Vectorworks to know the exact measurements and angles. In her process she discovered that no matter how prepared in advance she worked, she still had to adjust and find instant solutions when it came to building. Cubillos had the opportunity to learn what the whole process of putting on a show is like since she had joined the project from the first production meetings until the strike. During those meetings, she got to experience what is brought to the table and how the initial ideas develop and grow under the director's view. In this project, Cubillos also learned to deal with solving communication problems that were affecting the process. She remembers one time that she hung a curtain that was covering a light and her assumption was to think it was correct because the ground plans stated that a curtain was supposed to be there. However, her advisor, George Grubb, taught her that the right way of solving something in theatre is not to think about who was right or wrong, but rather to find alternate solutions and help each other. Theatre is about a collaborative environment

and one should communicate and help to find a solution instead of just doing a job without caring about the other departments.

The last show that Cubillos had the opportunity to participate in as an actress at Minnesota State Mankato was *Brainpeople* directed by Yaureybo Jordan, a 1st year MFA directing student. Cubillos was thrilled to work with him and before she was cast she was hoping for an opportunity like this because Jordan's first language is Spanish. In this project, Cubillos learned a lot about Puerto Rican culture, magical realism and psychological thrillers. Jordan was very detail-oriented and in every rehearsal, he would push the actresses to try something different, discover new things, find ways to be more engaged with the character and deliver the text in a truthful yet theatrical way. Cubillos is grateful that she got to play a Latina character during her stay at this university.

This semester Cubillos took Speech 1, taught by Ashley Dlynn Gunn, a 3rd year MFA Acting student. It was a class that reminded Cubillos of how important relaxation is. The class served as a day in the week to disconnect from school by stretching, aligning the body and doing relaxation exercises that emphasize the importance of breathing and clearing our minds. The class also gave Cubillos a lot of exercises to relax the facial muscles, to clear the throat and to explore the resonance cavities. Because the class was very practical, Cubillos incorporated some of the exercises learned in class into her morning routines such as the facial massages and vocal warm-ups.

One class that opened Cubillos's mind and perspective about the world was Theatre Theory and Criticism. On the way to finding the meaning of theatre, the class covered historic, societal, cultural and religious issues associated with theatre in specific

time periods that are still manifested today. At the same time, the class called to question what theorists have said and to see many points of view instead of focusing on one “truth.” Cubillos recalls how her perspective changed from thinking that just talking about issues wasn’t helping anyone, to understanding the importance of discussing, arguing and maintaining conversations that need to have a place even if it is only in the academy to have the ability to be critics. One example of this is how Cubillos used to believe that blackface was not offensive in her country because she viewed it as a cultural tradition, but going deep down to the roots of it and researching the approach to it by Afro-Colombians, she discovered and understood why it is offensive.

Cubillos took Jazz I for the second time and it felt like proof of all the improvement that she has done during these years at school. Even though she still needs to keep working on loosening up her body and getting steps at a faster pace, she was sometimes amazed about how she could catch the steps and follow the choreography without being perfect. Cubillos noticed her coordination improved a lot as well as her flexibility and a couple of times she got compliments from Stark. Being less scared of “trying to make the right move” made Cubillos more confident and helped her to relax her face and stay in character while dancing instead of making weird faces because she was confused, as had happened before.

As part of her assistantship, Cubillos worked in the scene shop where she gained many different skills in working with wood and steel, cutting, building, painting and working as a team. Grubb, along with Isaac Sawle, now a graduated MFA in technical direction, and Matthew Gilbertson, a graduated MFA in technical direction, gave the

tools and the training to Cubillos to be a successful assistant capable of using the majority of the equipment in the shop by herself. Also, Cubillos had worked in the costume shop. Mentored by McCarl, Angela Sahli, the previous manager, and Scott Anderson, the current manager, Cubillos, little by little, improved her skills in sewing by hand and machine, as well as repairing costumes and learning about the stock to organize and pull costumes. Cubillos also worked in Public Relations under Amanda Dyslin's supervision. She has had the opportunity to do "tabling" to promote the Theater Department and some of the shows as well as work as an usher, help with paperwork and different duties.

Looking retrospectively, Cubillos's progress during these three years is evident. She has not only grown as an actress but also as a singer, as a dancer, as a teacher and as a human being. Cubillos is extremely grateful for the contributions that the school has made to her career as an actress and the enormous support she has received to succeed with her career. Cubillos's artistic goals are uncertain at the moment because she is now more aware of the instability that it requires living as an actress. However, she feels satisfied to have fulfilled her dream of studying acting professionally. She feels more confident in the work that she is capable of doing and she is looking forward to continuing training her singing and dancing skills, which she has learned are very important skills for an actor to get acquainted with.

APPENDIX A

PRODUCTION PHOTOGRAPHS



The *Macbeth* cast.



From top to bottom and left to right: Vanessa Vuckovick as Hecate, Samantha Buckley as 3rd Witch, Sandiana Mervil as 1st Witch and Martha Juliana Cubillos as 2nd Witch.



From left to right: Samantha Buckley as 3rd Witch, Sandiana Mervil as 1st Witch and Martha Juliana Cubillos as 2nd Witch.



From top to bottom and left to right: Samantha Buckley as 3rd Witch, Sandiana Mervil as 1st Witch, Robin Honerman as Apparition and Martha Juliana Cubillos as 2nd Witch.



From top to bottom and left to right: Martha Juliana Cubillos as 2nd Witch, Samantha Buckley as 3rd Witch and Sandiana Mervil as 1st Witch.



From left to right: Samantha Buckley as 3rd Witch, Sandiana Mervil as 1st Witch
and Martha Juliana Cubillos as 2nd Witch.



From left to right: Samantha Buckley as 3rd Witch, Trevor Belt as Banquo and Martha Juliana Cubillos as 2nd Witch.



Martha Juliana Cubillos as 2nd Witch, makeup detail.

APPENDIX B

PROGRAM

MINNESOTA STATE UNIVERSITY, MANKATO
 Department of Theatre & Dance
Presents

William Shakespeare's
Macbeth

Feb. 14-16 & Feb. 21-24, 2019

Director
Heather Hamilton


Scene Design John David Paul	Costume Design David McCarl
Lighting Design Steven Smith	Sound Design Ben Kramer
Production Stage Manager Jenna Nevonen	Fight Choreographer Meredith Kind

*Peter and the Starcatcher is produced through special arrangements with
 Music Theatre International,
 421 West 54th St., New York, NY, 10019.*



MINNESOTA STATE

Minnesota State University, Mankato
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 the Department of Theatre & Dance at 507-389-6661 (V), 800-627-3529 or 711 (MRS/TTY). THEA22BK_02/19

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CAST OF CHARACTERS

Macbeth	Gary Scott Du Charme II
Lady Macbeth	Megan Kueter
Lady Macbeth's Attendant	April Reed
Duncan	Seth Honerman
Macolm	Ty Hudson
Donalbain	Alexandria Sharpley
Siward	James C. Van Oort
Young Siward	Eliana Avila
Macduff	Felipe Escudero
Lady Macduff	Ashley D'Lyn Gunn
Banquo	Trevor Belt
Fleance	Maya Avila
Ross	Mitchell Douglas Evans
Lennox	Yaureybo Jordan
Menteith	Ben Siglin
Angus	Derek Tomlinson
Hecate	Vanessa Vuckovick
Lord	Pradeep Gurrula
Sergeant	Alex Ess
Old Man	Victor Garcia
Porter	Ryan Christopherson
Seyton	Ana-Brit Asplen
Scottish Doctor	Sarah Honerman
Messenger	Nick Finken
Servant	Lydia Bodner
Macduff Swordsmaster	Erin Wegleitner
Weird Sisters	Sam Buckley
	Martha Cubillos
	Sandiana Mervio
Ladies	Harmony Anderson
	Yu Miao
	Chloe Sirbu
	Paige Tiefenthaler
Soldiers	Joseph Daly
	Sam Smith
	Cody Webb
	Ian Helmer
Murderers	Jameel Haque
	Ryan Sturgis
	Omar Haque
Macduff Children	Owen Helmer
	Monir McCabe
	Eleanore Sturgis
	Robin Honerman
Apparitions	Rhys Eskridge

APPENDIX C

SCRIPT NOTES

OpenSourceShakespeare
www.opensourceshakespeare.org

Think of the language, i.e. what do you mean by the language - count the meter. Troque - iambic.

The Tragedy of Macbeth

(complete text)

Act I 1. A desert place. 2. A camp near Forres. 3. A heath near Forres. 4. Forres. The palace. 5. Inverness. Macbeth's castle. 6. Before Macbeth's castle. 7. Macbeth's castle.	Act II 1. Court of Macbeth's castle. 2. The same. 3. The same. 4. Outside Macbeth's castle.	Act III 1. Forres. The palace. 2. The palace. 3. A park near the palace. 4. The same. Hall in the palace. 5. A Heath. 6. Forres. The palace.	Act IV 1. A cavern. In the middle, a boiling cauldron. 2. Fife. Macduff's castle. 3. England. Before the King's palace.	Act V 1. Dunsinane. Ante-room in the castle. 2. The country near Dunsinane. 3. Dunsinane. A room in the castle. 4. Country near Birnam wood. 5. Dunsinane. Within the castle. 6. Dunsinane. Before the castle. 7. Another part of the field. 8. Another part of the field.
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- To print this text, click [here](#)
- To save this text, go to your browser's **File** menu, then select **Save As**

Act I, Scene 1

1st, a Prologue showing Duncan's Army's wrecking lives

[Thunder and lightning. Enter three Witches]

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

Second Witch. When the hurlyburly's done,
When the battle's lost and won.

Third Witch. That will be ere the set of sun.

~~First Witch. Where the place?~~

~~Second Witch. Upon the heath.~~

~~Third Witch. There to meet with Macbeth.~~

~~First Witch. I come. Graymalkin!~~

~~Second Witch. Paddock calls.~~

~~Third Witch. Anon.~~

All. Fair is foul, and foul is fair:
Hover through the fog and filthy air.

[Exeunt]

Imagine we've been awake all night drunk.

Acknowledge we are in a tempest.

More conversational

Everything is temporary gone // everything is evil

Act I, Scene 2

A camp near Forres.

~~That seems to speak things strange.~~

Ross. God save the king!

Duncan. Whence camest thou, worthy thane?

Ross. From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, ~~leapt in proof,~~ Macbeth,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm.
Curbing his lavish spirit: and, to conclude,
The victory fell on us.

Duncan. Great happiness!

~~**Ross.** That now
Svenor, the Norways' king, craves composition:
Nor would we deign him burial of his men
Till he disbursed at Saint Colme's inch
Ten thousand dollars to our general use.~~

Duncan. No more that thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won.

[Exeunt]

Act I, Scene 3

A heath near Forres.

[Thunder. Enter the three Witches]

Enter latter up stage left.
sit on bench left

First Witch. Where hast thou been, sister?

Second Witch. Killing swine. pig yummy

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:—
'Give me,' quoth I:
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Jump up! Emocionada!

Second Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Second Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come.

[Drum within]

Third Witch. A drum, a drum!
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.

[Enter MACBETH and BANQUO]

Macbeth. So foul and fair a day I have not seen.

Banquo. How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth. Speak, if you can: what are you?

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch. All hail, Macbeth, hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, thou shalt be king hereafter!

Banquo. Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

Grab hands.
Playing with children
Around the cauldron left

Move up stage singing "Baloo baloo!"

Do the shh gesture when Banquo raises voice

Change to be happy & Enthusiastic.

Kard or
→ Walk towards Macbeth

start leaving. Then gather with sisters

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